



FRANK SINATRA
OFFERS ADVICE
TO TEENAGERS

FEBRUARY



25c

HIT PARADER

A Charlton Publication

BEEP BEEP

COME PRIMA

PROBLEMS

ONE NIGHT

BIMBOMBAY

LOVE IS ALL WE NEED

THE MOCKING BIRD

SWEET LITTLE ROCK
AND ROLLER

MR. SUCCESS

A LOVER'S QUESTION

JEALOUS HEART

JO JO GUN

THAT OLD BLACK MAGIC

PHILADELPHIA U.S.A.

THE PLAYMATES



THE PLAYMATES HONK THEIR WAY TO HITDOM
STEVE LAWRENCE SENDS A LETTER TO HIS FANS



DICK
DRURY
WJW
CLEVELAND
OHIO



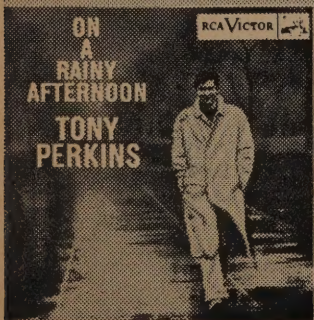
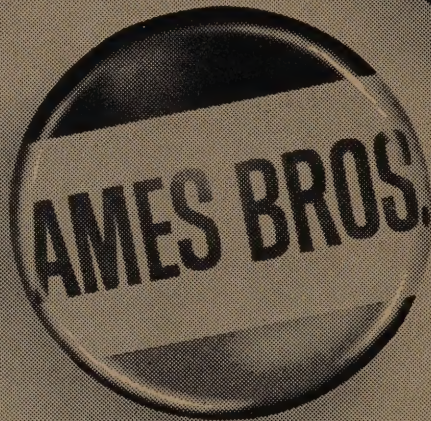
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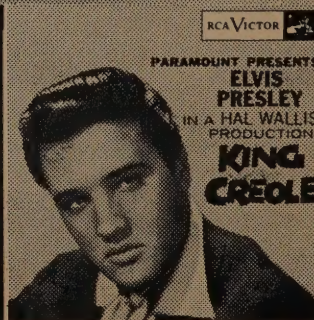
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The HIT PARADER BAND WAGON OF

A Charlton TOP TUNES Feature

PHILADELPHIA U.S.A.

ANTHONY ANTONUCCI
BILL BORRELLI, JR.

When you see clear skies and hearts
of gold
An' a girl that wears a smile
Don't stop to check your road map,
Philadelphia's 'bout a mile;
When you see clear skies and hearts
of gold

And the girls on ev'ry street,
Just pull up to the sidewalk,
Philadelphia's at your feet.
I tell you now my biggest moment
Is when I stop to see
That pretty blue eyed angel
Who waits right there for me.
I'm gonna tell her that I love her,
That I miss her ev'ryday,
That my heart just loves to be
In Philadelphia U.S.A.

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COME PRIMA

M. PANZERI BUCK RAM S. TACCANI
V. DI PAOLA

La notte, come allora, magica scende,
La luna splende, e tu sei qui.
Mi sento un po' confuso, non so capire
E ti so dire solo così.

For the first time, for the first time,
I'm in love
For the first time, for the first time,
I found happiness,
From the moment I saw you I was
enraptured
Ev'ry moment after that I live in the
clouds.
For the first time, yes, the first time,
I can thrill
For the first time I love you and
always will.
You're the first one, yes, the first one
You're my one and only one
For the first time,
For the first time,
I'm in love.

Come prima piu' di prima t'amero'.
Per la vita la mia vita ti daro'.
Sembra un sogno rivederti, accarezzarti,
Le tue manibra le mani stringere ancor.
Il mio mondo, tutto il mondo sei per
me,
A nessuno voglio bene come a te.
Ogni giorno ogni istante dolcemente
ti diro'.
Come prima piu' di prima t'amero'.

Come prima, piu di prima t'amero'.
Per la vita la mia vita ti daro'.
Ogni giorno, ogni istante, dolcemente
ti diro'.

Come prima piu' di prima t'amero'.
Come prima, piu' di prima t'amero'!

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TOP TUNES

BEEP BEEP

DONALD CLAPS CARL CICHETTI
While riding in my Cadillac what to my
surprise,

A little Nash Rambler was following
me,

About one third my size.

The guy must have wanted it to pass me
up,

As he kept on tooting his horn. (Beep!
Beep!)

I'll show him that a Cadillac is not a
car to scorn.

Beep, beep, (beep, beep,)

Beep, beep, (beep, beep,)

His horn went beep, beep, beep, (beep,
beep,)

I pushed my foot down to the floor
To give the guy the shake,
But the little Nash Rambler stayed right
behind,

He still had on his brake.

He must have thought his car had more
guts,

As he kept on tooting his horn. (Beep!
Beep!)

I'll show him that a Cadillac is not a
car to scorn.

My car went in to passing gear
And we took off with dust,
And soon we were doin' ninety,
Must have left him in the dust.
When I peeked in the mirror of my car,
I couldn't believe my eyes
That little Nash Rambler was right
behind,

You'd think that guy could fly.

Now we're doing a hundred and ten,
It certainly was a race,
For a Rambler to catch a Caddy would
be a big disgrace.
For the guy who wanted to pass me,
He kept on tooting his horn. (Beep!
Beep!)

I'll show him that a Cadillac is not a
car to scorn.

Now we're doing a hundred and
twenty,
As fast as I could go,
The Rambler pulled along side of me
As if we were going slow.
The fellow rolled down his window,
And yelled for me to hear,
"Hey, buddy, how can I get this car
out of second gear?"

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lishing Corp.

PROBLEMS

F. BRYANT B. BRYANT
Problems, problems, problems, all day
long

Will my problems work out right
or wrong

My baby don't like anything I do
My teacher seems to feel the same way
too

Worries, worries, pile up on my head
Whoa is me I should have stayed in
bed

Can't keep the car my marks ain't
been so good

My love life ain't swingin' like it
should

Problems, problems, problems,
They're all on account of my lovin' you
like I do

Problems, problems, problems,
They won't be stopped until I'm sure
of you.

You could solve my problems,
With a love that's true.

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tions.

SWEET LITTLE ROCK AND ROLLER

CHUCK BERRY

Only nine years old and sweet as she
can be.

All dressed up like a downtown
Christmas tree.

Dancin' and hummin' a rock roll
melody.

She's the daughter of a well respected
man,

Who taught her how to judge and
understand.

Since she became a rock roll music fan.

Sweet little rock and roller,

Sweet little rock and roller,

Her daddy don't have to scold her,

Her partner can hardly hold her.

She never gets any older,

Sweet little rock and roller

Should have seen her eyes when the
band began to play,

And the famous singers sang and
bowed away.

When the star performed, she screamed
and yelled "Hooray."

Ten thousand eyes were watching him
leave the floor,

Five thousand tongues were screaming
more and more.

About fifteen hundred waiting
outside the door.

Sweet little rock and roller,

Sweet little rock and roller,

Sweet little rock and roller

Sweet little rock and roller

Sweet little rock and roller,

Sweet little rock and roller

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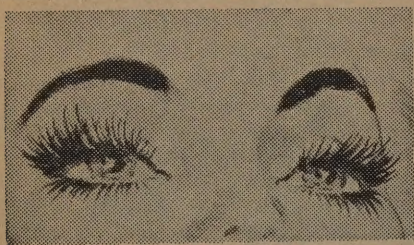
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To Thine Own Self Be True!

by Frank Sinatra

"This above all: to thine own self be true!"

Shakespeare wrote that line, in "Hamlet," some three hundred years ago, but you'd search in vain for a more valuable, practical bit of advice today, or any day.

No man or woman can be really happy so long as he or she tries to fake a part consistently. The strain of acting will sooner or later begin to tell, with all sorts of complexes, tensions and problems resulting. And nothing brings quicker dislike or mistrust from the average man than the girl who looks and acts like anybody but herself.

A fellow likes to feel relaxed with a girl — and you just can't do that with somebody who is always "putting on an act." It's true that a certain amount of "mystery" heightens interest. A man whose initial impression is favorable is bound to be curious about what "makes the lady tick." But remember the part about the initial impression — because that seldom is favorable in the case of the girl who tries to make-up, dress and talk like some silver screen siren or the slick sophisticates who grace the covers of high fashion magazines.

That's something which always amazes me. Why is it that so many women try to be anybody but themselves? Don't they realize that the most important social asset, in any human being is simply INDIVIDUALITY? Can't every girl see that by aping another woman, no matter how exciting or successful that woman may

be, she is suppressing her own individuality and cruelly caricaturing her real personality in the eyes of practically every man she meets?

Take a good, analytical look at the girls in your own community, in your own circle of acquaintances. Unless they're drastically different from most of the feminine sex that I've ever met, you'll find that those who get the most dates and are the most sincerely popular with the fellows are the ones who just let themselves be natural.

They don't overdress, and are careful to select those styles which are becoming. It's smart to be in fashion, but you'll always be in fashion if you wear what looks best on you rather than the next one.

They use make-up, not as camouflage, but to subtly emphasize their natural assets and to gently tone down any facial disadvantage. In some parts of the world, heavily-painted faces are considered a sign of beauty — but thankfully, America is not one of those places.

The really popular girls don't affect exaggerated mannerisms or obviously phony speech. They don't go to extremes to attract attention or hold it. They don't knock themselves out trying to create illusions in their own minds or the minds of all they meet.

They're so busy just being themselves that they don't have time or inclination to lead a double life.

Take a tip from Shakespeare girls, and see how quickly the men will take to you.



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This issue of HIT PARADER is somewhat of a special issue — inasmuch as we have three “spotlight” features written for all of you by three of the nation's top stars. One of the stories is entitled “To Thine Ownself Be True” and it's penned by none other than Capitol's “Mr. Success,” Frank Sinatra. In the story, Frank offers many personality hints that will be of benefit to all of you. Dinah Shore also joined our editorial staff for this issue of “H.P.” as she makes a point very clear to aspiring vocalists — when she says “Sing Whenever You Can.” Dinah knows what she's talking about, as her reputation as a singing star speaks for itself. “Success Without Style” is an interesting editorial that Gordan MacRae was kind enough to write for “H.P.” Like the features written by Frank and Dinah, Gordon's bit is both entertaining and jam-packed with informative data, all of which adds up to some extremely interesting reading.



BIG BOPPER

Before we go on to tell you about some of the other features on our pages, we'd like for you to take a good look at the man behind the “Big Bopper” voice heard on the hit recording of “Chantilly Lace.” The Big Bopper is really one Mr. J.P. Richardson, who is also the composer of this tune. By the way, word just came in that “J.P.” has a new disc just out, and it's called “Big Bopper's Wedding” with “Little Red Ridin' Hood” on the flip side.

The whole country is raving about the new Roulette record hit “Beep Beep” by The Playmates — so make way for a full-page story about this versatile trio responsible for all the novel honkin' sounds. And, Bobby Pedrick, who's hip to “The Latest ‘Style’” will “wow” you with his “hip” disc too: — and, of course, our usual spread highlighting three of the country's most popular deejays. All in all, there's a whole lotta action for you to be clued in on and it's all right here, compiled for your viewing pleasure in your HIT PARADER Magazine.

STAGGER LEE

HAROLD LOGAN LLOYD PRICE

The night was clear and the moon was yellow,
And the leaves came tumbling down.

I was standing on the corner
When I heard my bull dog bark,
He was barking at the two men who
were gambling in the dark.
It was Stagger Lee and Billy,
Two men who gamble late,
Stagger Lee threw seven, Billy swore
that he threw eight.

Stagger Lee told Billy, “I can't let you
go with that,
You have won all my money and my
brand new Stetson hat.”
Stagger Lee went home, and he got
his forty four.
Said, “I'm going to the barroom just
to pay that debt I owe.”

Stagger Lee went to the barroom, and
he stood across the barroom door,
Said, “Now nobody move,” and he
pulled his forty four.
Stagger Lee, cried Billy, “Oh please
don't take my life,
I got three little children, and a very
sickly wife.”

Stagger Lee shot Billy, oh, he shot that
poor boy so bad,
Till the bullet came through Billy, and
it broke the bartender's glass
Look out now, go, go, Stagger Lee.
Go, go, Stagger Lee, go, go, Stagger
Lee.
Go, go, Stagger Lee, go, go, Stagger
Lee.
Go, go, Stagger Lee, go, go, Stagger
Lee.
Go, go!
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THAT OLD BLACK MAGIC

JOHNNY MERCER HAROLD ARLEN

That old black magic has me in its
spell
That old black magic that you weave
so well
Those icy fingers up and down my
spine
The same old witchcraft when your eyes
meet mine
The same old tingle that I feel inside
And then that elevator starts its ride
And down and down I go, 'round and
'round I go
Life a leaf that's caught in the tide
I should stay away but what can I do
I hear your name and I'm aflame,
Aflame with such a burning desire
That only your kiss can put out the
fire

For you're the lover I have waited for
The mate that fate had me created for
And ev'ry time your lips meet mine
Darling down and down I go,
'Round and 'round I go in a spin,
Loving the spin I'm in
Under that old black magic called love!
Copyright 1942 by Famous Music Corp.

BIMBOMBHEY

MACK DAVID HUGO PERETTI
LUIGI CREATORE

On the way to Bimbombey
There's a hill on the way to Bimbombey
There's a house on a hill and a girl
in the house
On the hill on the way to Bimbombey
A house on the hill and a girl in the
house
On the hill on the way to Bimbombey
Jing-a-ling-a li oh jing-a-ling a li aya
Ting-a-ling-a li jing-a-ling a li ay ay ay
Jing-a-ling li ay

There's a store in Bimbombey
There's a ring in the store in
Bimbombey
That's where I'll buy the ring
For the girl in the house on the hill
On the way to Bimbombey
I'll buy the ring for the girl in the
house
On the hill on the way to Bimbombey
Once I get to Bimbombey
You can bet I will stay in Bimbombey
That's where I'll settle down with the
girl in the house
On the hill on the way to Bimbombey
I'll settle down with the girl in the
house
On the hill on the way to Bimbombey.
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lishing Co.

THE TUNNEL OF LOVE

P. FISHER ROBERTS

With you in the tunnel of love
Have lips will kiss,
Have love will give to you in the
tunnel of love
Have a heart will break
If you don't take me through, through
the tunnel of love
My life depends on whether you,
You'd love me or not
'Cause if you do then I'll give you
everything I've got
Have lips will kiss
Have love will share with you
In the tunnel of love
In the tunnel of love
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TRYING

BILLY VAUGHN

I'm trying to forget you
But try as I may
You're still my ev'ry thought ev'ry day
No use trying to forget you
'Cause I realize
That I'm trying to forget you
With tears in my eyes

And those teardrops only remind me
That I love you more and more
So I'll put my foolish pride behind me
And come knocking at your door
And I'll be trying to impress you
Hoping to possess you
'Tho I know I haven't a chance, dear
There's no denying
But you can't blame a fellow for trying
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Sing Whenever

You

Can



By DINAH SHORE

If you're set on being a singer, sing whenever you can; at your dances, club meetings, weenie roasts, or what have you. But sing, sing, sing! It was back in Nashville, Tenn., where my father moved the family, that I attended Hume Fogg High and began taking voice lessons. I also became a cheer leader at the football games and, after two months of shouting myself hoarse, I came to an amiable parting of the ways with my singing teacher. That was the sum total of my formal voice instruction and it was then that I found my original lyric soprano had changed to contralto.

In high school, I was a member of the dramatics society, appearing in "Little Women," "Outward Bound" and other shows. At Vanderbilt University, I switched my extra-curricular activities to student politics. All this, of course, gave me poise and stage presence. During my sophomore year, I auditioned and won my own quarter-hour song program over Nashville's WSM. I opened my show with that ever-popular song, "Dinah," and my schoolmates started calling me by that name. I later legally adopted it in New York and my public knows me by no other. My given name originally was Frances.

Rising to the top is no "cinch." While vacationing in New York in 1937, I spent my entire two-week stay pounding on the doors of orchestra rehearsal halls, radio stations, record companies and booking agencies. I had just begun singing on WNEW without pay when a letter arrived from home, and I returned to Vanderbilt to finish my college education. Two years later, however, I was back in N.Y. singing on

WNEW, still without pay, and auditioning at every opportunity. I was one-half of a boy and girl singing team on a sponsored daytime program. The other half was an aspiring young crooner from Hoboken — Frank Sinatra.

My career didn't fare too well until a two-week engagement at the Strand Theatre brought my singing talent to the attention of Xavier Cugat who was sold on me before I'd sung four bars. I made my first recordings with Cugat, and soon became a "fill-in" artist for a major network doing spots on various programs. It wasn't long before I joined Eddie Cantor as a singing star on his comedy show. After three years with Cantor, I left to head my own half-hour show over CBS in 1943. In 1946-47, I was starred with Peter Lind Hayes on a variety program. Then I joined Harry James and Johnny Mercer on an all-musical, half-hour show, in February 1948, on CBS.

I made my screen debut in "Thank Your Lucky Star" and followed with singing roles in "Up In Arms," "Belle Of The Yukon," "Follow The Boys" and "Till The Clouds Roll By." I have also sung in two Disney animated cartoon features, "Make Mine Music" and "Bongo."

The best advice I can give singing hopefuls is: Sing whenever you can, and sing for nothing if you have the chance. You'll develop and improve your style, whether you're paid or not. Feel every song you sing. Listen to your own recordings and keep the pleasing gymnastics of your vocal cords. Throw out the rest. After you've found a style that suits you, keep working at it the remainder of your public life.

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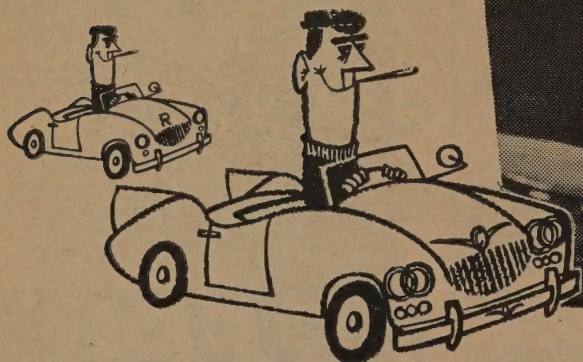
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**BEEP
GET
OUT OF
THEIR
WAY!**



THE PLAYMATES ARE HEADING FOR THE TOP!

"Beep Beep" get out of their way, three cats, tabbed as Donny, Morey and Chic just stepped into their Caddie and raced a Rambler to the country's top ten hits. The little Nash Rambler might have done it in second gear, but the Caddie made it to the spot before he reached them. Now, the little Nash Rambler is cruising alongside that shiny, big Caddie as the record climbs on. "Beep Beep" is The Playmates' latest Roulette recording, which horned its way in on the national charts and drove way up to the tip-top in a very short time.

Donny, Morey and Chic are the very versatile cats we're talking about. These young men combine clever comedy, brilliant vocals and smart instrumentals into one of the country's top entertaining and recording acts. Their first rise to national fame was with their hit version of "Jo-Ann." Donny plays the drums; Morey plays the trumpet and bass fiddle and Chic plays the piano.

All natives of Waterbury, Conn., where the boys grew up together, throughout high school, Donny and Morey attended Crosby High School and Chic, Wilby High School. Through their mutual interest in music, they met and developed a lasting relationship. Donny started with participation in grade school minstrels, later becoming a member of the high school band and an

orchestra leader of his own. Morey, who was also in the high school band, joined Donny's orchestra, and in turn, Chic soon became a member. Together they played for the local school dances and YMCA socials. During summer months, the boys held engagements at resorts in the Catskills and Adirondacks.

Following high school, the three boys left Waterbury for Marietta College, Marietta, Ohio. One year later, they transferred to the University of Connecticut and remained there until graduation in June, 1952. The trio was well known on the campus, performing for various fraternity and faculty functions. Extra-curricular activities included the founding of the first inter-racial fraternity in the history of the university, of which Donny was a president for 3 years. Scholastically, Donny majored in psychology; Morey in business administration and Chic in bacteriology.

Upon graduation, the three boys decided that show business was their career, and set out to make good. They toured the United States, Canada, and the Bahama Islands for several years, and appeared at the finest hotels and resort areas, including Miami Beach, Las Vegas, and Nassau.

Whenever in New York City, the boys would be studying with their vocal coach and choreographer. New material and songs were always being developed,

and with time, this mixture of study and experience produced the very capable trio.

In April of 1957, the trio signed with Roulette Records in New York, and one of their first recording items was a calypso album entitled "Calypso With The Playmates." The boys' experience in the Bahama Islands afforded them valuable knowledge of West Indian folklore and native calypso rhythms. The result was their unique album, including songs written personally by themselves. Several recordings followed, and in January of 1958 they skyrocketed to national fame with their popular version of "Jo-Ann," followed by "Don't Go Home My Little Darling." Now a top-recording act, The Playmates combine a brilliant blend of three voices, with Morey as the lead singer, to produce a distinctive vocal sound.

The Playmates' recording of "Jo-Ann" led to the countless national television and theatre appearances, including The Steve Allen Show and The Apollo Theatre in New York. Their versatility has made them popular personalities with the adults as well as all you teenagers.

In other words, "Beep Beep" out of their way, they are racing their way to fame and fortune, nothing can stop them now — for they are out man, way out in front.

TOM DOOLEY

DAVE GUARD

Throughout history there have been
many songs
Written about the eternal triangle
This next one tells that story
Of a Mister Grayson, a beautiful
woman
And a condemned man named Tom
Dooley
When the sun rises tomorrow Tom
Dooley must hang

Hang down your head Tom Dooley
Hang down your head and cry
Hang down your head Tom Dooley
Poor boy your bound to die
I met her on the mountain
There I took her life
Met her on the mountain
Stabbed her with my knife
This time tomorrow reckon where I'll
be
Hadn't it been for Grayson I'd been in
Tennessee
This time tomorrow reckon where I'll
be
Down in some lonesome valley
Hangin' from a white oak tree
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A LOVER'S QUESTION

BROOK BENTON JIMMIE WILLIAMS

Does she love me with all her heart
Should I worry when we're apart
A lover's question I'd like to know
Oh, oh, oh, oh
Does she need me as she pretends
Is this a game will I win
A lover's question I'd like to know
Oh, oh, oh, oh, oh
I'd like to know when she's not with
me
I'd like to know when we're kissing
Does she feel just what I feel
And how am I to know it's really real
Oh, tell me where the answer lies
In her kiss or in her eyes?
A lover's question I'd like to know
Oh, oh, oh, oh, oh
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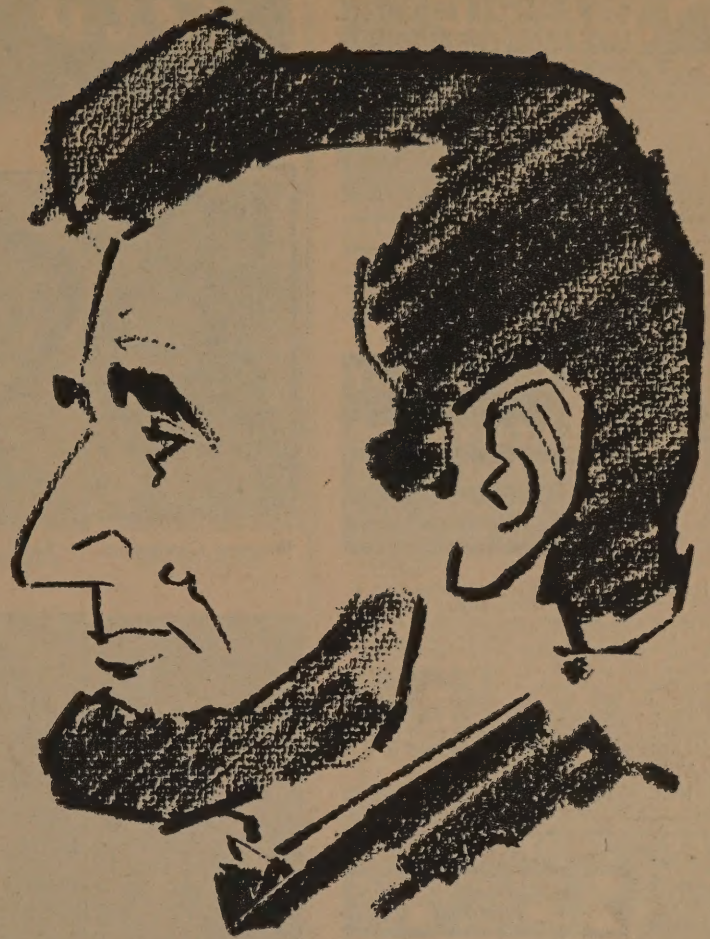
TWO OF US

HAL DAVID SHERMAN EDWARDS

Two of us, here we are just the two
of us,
All our love ones are through
with us,
And the love we shared.
We cry a lot, and we keep asking a
lot,
And they keep saying we're just not,
Old enough to care.

Gee I wish I could make them see,
That our love's really meant to be.
And to take you away from me,
Would just break my heart.

Oh I don't care what they finally do -
with us,
Just as long as the two of us,
Never have to part.
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OLD TUNES get

HIT PARADER REVEALS HOW THE RECORD COMPANIES ARE TURNING TO "OLDIES"



Warren Covington



Terri Stevens



Roger Williams



Georgie Shaw



Sam Cooke



Joni James

"It's All In The Game" paved the way for the changes that were made with many of the older tunes and now these, redecorated oldies are popping up all over the charts. One example is the one the Four Aces have on Decca called "The World Outside," this tune, believe it or not, is the "Warsaw Concerto" incognito, an instrumental with beautiful lyrics added. This is the Aces' first since Al Alberts left the group to be on his own. The Four Coins on Epic also give a beautiful lyric rendition of the "Warsaw Concerto."

Do you remember "Here In My Heart," a smooth ballad type song sung by Al Martino? No, it's not a true ballad anymore, but it's got real class and Al is the one who gives it new life, and with MGM's help, they're sending it your way on the Cub label.

Who has a "Jealous Heart?" Dot's harmony crooners, the Fontaine Sisters, of course. They too picked up an old-timer and gave it a vitamin shot, which is now shooting up among the other "comebacks." That handsome movie actor Tab Hunter, who made his singing debut with "Young Love" on Dot, also gives his all with that favorite "Jealous Heart" this time on the Warner Bros. label.

Thanks to Joe Leahy, who did the arranging on "All Alone," Terri Stevens, with Felsted's help, is bursting out with another oldie. Imperial's fabulous Fats Domino does a real great job on the cutie called, "Coquette," which has been around for quite some time.

That all-time favorite, "Blue Moon," has been given a new treatment by



THE FOUR COINS



THE FOUR ACES

the NEW TREATMENT

THE HITS ARE COMING FROM OUT OF THE PAST FOR MANY TOP RECORDING STARS

Roulette's Jimmy Bowen, and Keen's "You Send Me" guy, Sam Cooke.

"That Old Black Magic," for a long time has been putting the public in a spell, and with the new treatment, Capitol's great voices, Keely Smith and her hubby Louis Prima, see to it that the spell will continue.

Kapp says "Near You" by Roger Williams as Williams changes a nice little lyric tune into an exciting instrumental. Your heart goes with Joni James when she gives her all on MGM with "There Goes My Heart" — two more "old familiars" given the new treatment.

That ever popular, late Tommy Dorsey would be mighty proud of Warren Covington, who now leads that famous orchestra. He revised that old shuffle tune "Tea For Two" and put it to the Cha Cha beat. This, as you all know became a rapid hit. Well, Warren has done it again with another oldie, and come up with the "I Want To Be Happy Cha Cha."

Remember "Till We Two Are One?" Metro's Georgie Shaw came out with it a while back and now he's on the scene with it again. It's got cool rhythm that you're sure not to forget.

That beautiful bombshell, Barbara Allen, a girl every guy wants waiting at their front door, disguises the "Hungarian Rhapsody" and storms out with "He Loves Me." You can bet your best boots that Felsted's glad Barbara's on their team, as the Joe Leahy arrangement is starting to soar.

These oldies have had the new treatment, which only goes to prove that an old song never dies, it just takes a rest.



Jimmy Bowen



Keely Smith



Al Martino



Fats Domino



Barbara Allen



Tab Hunter



FONTANE SISTERS



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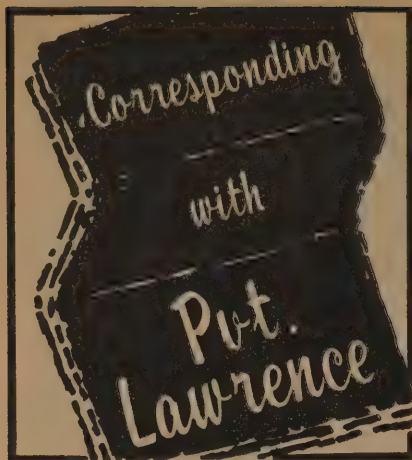
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He's in the Army now. His fans will have to wait until his hitch is up before they can cheer him on again in person. We're talking about that croonin', tunin' man Steve Lawrence, who has just recently left civilian life for that old "hup-two-three-fo'" routine. But chins up fans, two years isn't such a long time to wait when you come right down to it. Steve will be writing you letters via HIT PARADER to keep you informed on the latest happenings and thanking you for all your wonderful letters. In fact, we have one for you already from that ever-popular guy, so let 'er go, Steve!



STEVE LAWRENCE

Hi Fans,

It sure was wonderful hearing from you and knowing that I won't be forgotten during my hitch in the Army. No, this Army life isn't so bad, in fact, it's rather relaxing to a traveling man like me. It's also lots of fun chewing the fat, so to speak, with the rest of the boys here in the barracks.

Thank you for telling me how much you enjoyed Eydie's and my summer TV show, we had a lot of fun doing it. As you probably know, we replaced Steve Allen while he was away on vacation — a real trooper, that guy.

Thanks again for writing me, I love hearing from you. And many thanks to HIT PARADER, for if it were not for them, I could not have shown my appreciation to you, my fans.

Bye for now,
Steve

So, there you have it fans, a letter for your scrap book from the boss man himself, Steve Lawrence.

ONE NIGHT

DAVE BARTHOLOMEW PEARL KING

One night with you is what I'm praying for.

The things that we two could plan
Would make my dreams come true.
Just call my name and I'll be right by
your side.

I want your sweet helping hand;
My love's too strong to hide.
Always lived a very quiet life.
I ain't never did no wrong.
Now I know that life without you
Has been too lonely too long.
One night with you is what I'm now
praying for.

The things that we two could plan
Would make my dreams come true.

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WHAT MORE CAN I SAY

BEN RALEIGH DON WOLF

What more can I say?

I'll never stop loving you;

I'll never stop loving you;

What more can I say?

What else can I do,

To prove that I'm so sincere;

To prove that I need you near;

What more can I say?

My darling I will give you devotion

I'm in love to stay!

You can count on me always

To be yours in ev'ry way!

What more can I say?

I swear that this heart of mine

Is yours till the end of time;

What more can I say!

What more can I say!

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PLEDGING MY LOVE

F. WASHINGTON D. ROBEY

Forever my darling, my love will be
true

Always and forever, I'll love just you

Just promise me darling

Your love in return

Make this fire in my soul dear, forever
burn

My heart's at your command dear

To keep love and to hold

Making you happy is my desire dear

Keeping you is my goal.

I'll forever love you, the rest of my
days

I'll never part from you,

And your loving ways

My heart's at your command dear

To keep love and to hold

Making you happy is my desire dear

Keeping you is my goal

I'll forever love you,

The rest of my days

I'll never part from you,

And your loving ways.

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JEALOUS HEART

JENNY LOU CARSON

Jealous heart, oh jealous heart stop
beating

Can't you see the damage you have done.

You have driven her away forever.

Jealous heart, now I'm the lonely one.

I was part of ev'rything she planned
for.

And I know she loved me at the start.

Now she hates the sight of all I stand
for.

Al because of you, oh jealous heart.

You have filled my conscience full of
sorrow

For I know she never was untrue.

Jealous heart, why did you make her
hate me

Now there's nothing left but jealous you

Many times I trusted you to guide me.

But your guiding only brought me tears.

Why, oh why must I have you inside
me.

Jealous heart, for all my lonely years.

Jealous heart, why did I let you rule
me

When I knew the end would bring me
pain

Now she's gone, she's gone and found
another

Oh, I'll never see my love again

Through the years her memory will
haunt me

Even tho; we're many miles apart

It's so hard to know she'll never want
me

'Cause she heard your beating jealous
heart.

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CLOSE FRIENDS

JAY CALLAHAN

I love you, darling, more than you can
say.

I need you, darling, ev'ry minute of the
day.

I'm sorry now for the things I didn't
do,

So, baby, please come back to me some
day.

You went away, you left me all alone
and blue,

You won't believe this, but I'm still
in love with you.

Is it too late now to start our lives
a-new,

Or must we spend our lives just being
close friends.

Need I tell you I still care,

If you ask, I would be there.

I still think of you that way,

So baby, please come back to me some
day.

You went away, you left me all alone
and blue.

You won't believe this, but I'm still in
love with you.

Is it too late now to start our lives
anew,

Or must we spend our lives just being
close friends.

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LONESOME TOWN

B. NIGHT

There's a place where lovers go
To cry their troubles away
And they call it lonesome town
Where the broken hearts stay
You can buy a dream or two
To last you all through the years
And the only price you pay
Is a heart full of tears.
Going down to lonesome town
Where the broken hearts stay
Going down to lonesome town
To cry my troubles away
The streets are filled with regret.
In the town of broken dreams

Maybe down in lonesome town
I can learn to forget
Maybe down in lonesome town
I can learn to forget
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MR. SUCCESS

EDWIN GREINES HENRY SANICOLA
FRANK SINATRA

When I walk through a jam,
No one knows who I am,
Put your head on my chest,
And I'm Mister Success.
Never closed me a deal,
All at once I'm a wheel,
Just your head on my chest,
And I'm Mister Success.

Why, I once knew a worrying man,
He was a hurrying man,
With never a second to play;
He had appointments to keep, people to meet
And it took thirty hours to make him a day.
Not for me, not what I want to be,
Just your head on my chest,
And I'm Mister Success.

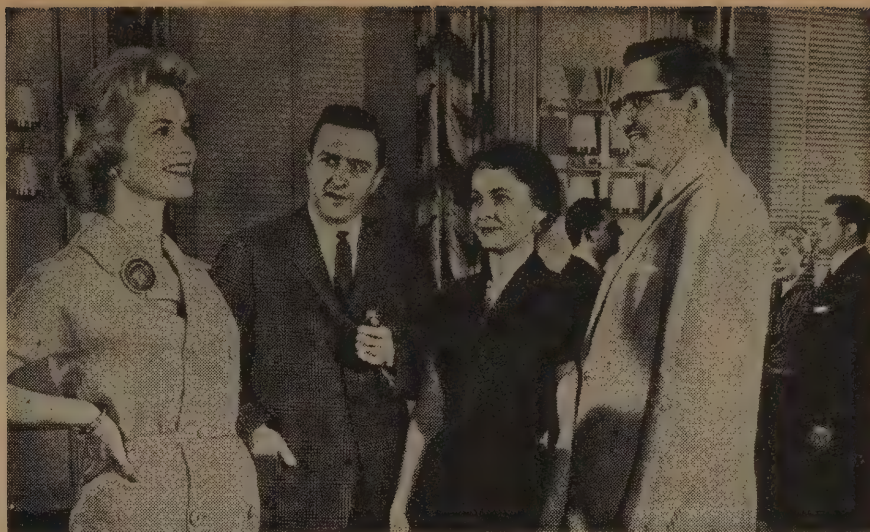
Put my love to the test,
That's when I'm at my best,
'Cause with you, pretty baby, standing
by my side,
I couldn't be a failure, even if I tried,
'Cause you make me Mister Success.
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BON JOUR, BON SOIR, BONNE NUIT

EDDIE WHITE MACK WOLFSON

I went to Paris to see what I can see
I went to Paris to have a fling or three
But when that fling became a lingering
thing
And so I said my sweet, bon jour,
amour, tout de suite.

Bon jour, bon soir, bonne nuit
Goodbye, farewell chérie
The boulevard where you and I first
met
Is now a street of bittersweet regrets
Don't kiss and please don't touch
Your touch is much too much
Goodbye old Seine and April rain
And pink champagne, finis
Bon jour, bon soir, bonne nuit
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"Ehi, Paisan"



Julius LaRosa

&

Enzo Stuarti



Two paisani singing their way into the hearts of the public, are Julius La Rosa and Enzo Stuarti — paisani because they both stem from Italian descent. As you know paisan means friends or relations from the same town, city or country and even tho they aren't related in this manner, the boys have another tie — their vocal ability.

Julie's parents are natives of Sicily, Italy. His mother immigrated when she was nine and his father when he was fourteen. They met and married in the lower East Side of New York in 1927.

Julie always wanted to be a singer. His idol was Sinatra, and Julie was one of the thousands of kids who played hookey from school to sit out every show at the New York Paramount theatre whenever Frankie appeared there.

His singing career started with the Arthur Godfrey show but didn't end there. When he was fired he became one of the country's highest-salaried "songsters."

As for Enzo, well, he was born in Milan, Italy where he attended schools until coming to the United States in 1939. Here he started on the long road to singing stardom by taking vocal lessons and appearing in amateur contests. He felt he needed more vocal training so he returned to Italy for the necessary instructions. He returned to America again in 1941 and concentrated on learning the English language, which he now speaks perfectly, but continued taking vocal lessons.

Enzo records for United Artists and his very latest is an up and coming novel ballad item, called "Come Prima" backed by a slower dance tune, "My Blue Heaven." Julie's newests are "Until He Gets A Girl" and "Let Nature Take Its Course," on the Roulette label. Watch out for these singing paisani.

I GOT STUNG

AARON SCHROEDER DAVE HILL
Holy smoke, aland sakes alive.
I never thought this could happen to me.
Mmm, yeah! Mmm, yeah!

I got stung by a sweet honey bee,
Oh, what a feeling come over me.
It started in my eyes, crept up to my head,
Flew to my heart till I was stung dead.
I'm done, uh-huh, I got stung!
Mmm, yeah! Mmm, yeah!
She had all that I wanted and more,
And I've seen honey bees before.
She started buzzin' in my ear, buzzin' in my brain,
Got stung all over, but I feel no pain,
I'm done, uh-huh, I got stung!
Now don't think I'm complainin'
I'm mighty pleased we met
'Cause you gimme one little peck on the back o' my neck,
And I break out in a cold cold sweat.
Well, if I live to a hundred and two,
I won't let nobody sting me but you.
Be buzzin' 'round your hive ev'ry day at five
And I'm never gonna leave one I arrive,
'Cause I'm done, uh-huh, I got stung!
Mmm, yeah! Mmm, yeah!

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THE MOCKING BIRD

DAZZ JORDAN
The mocking bird sang at dawn
By the break of morn
The mocking bird sang his song
Then a song was born
Well, the mocking bird, mocking bird,
Mocking bird, oh the mocking bird

The Lord looked down to see what he heard
The Lord put the voice in the mocking bird
When a song was born He liked what He heard
The song was sung by the mocking bird
Singing Lord hear me!

The Lord looked down and he blessed the bird
Gave it the power to sing His word
To sing about the joy of His heavenly land
Where none but the good and the right shall stand
Well His earth was shaken from the mighty shock
Singing waah waaah oh sing little mocking bird
Sing your song, well he sang and sang
His voice was heard,
Its tune was carried by ev'ry bird
To the ends of the earth, its warning rang out
When the fire burns you'll want to shout,

That's how a song was born.
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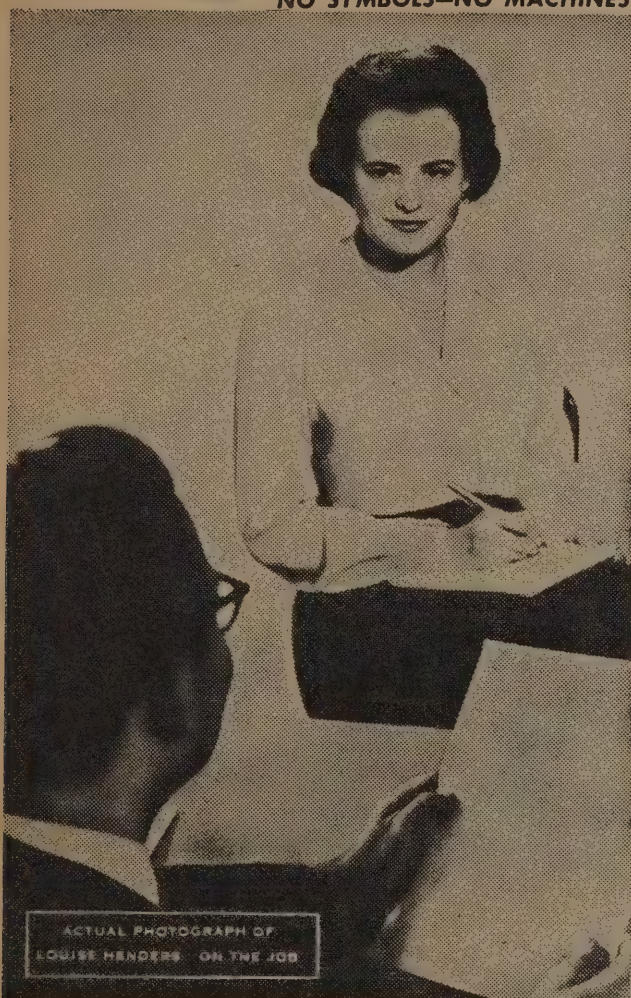
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LOVE IS ALL WE NEED (Love Me, Love Me)

BEN RALEIGH DON WOLF

Love me, love me!
Love me, love me!

Love is all we need,
So won't you take me in your arms
And love me, love me!
Love is all we need,
So darling, press me to your heart
And love me, love me!
Tell me we'll always have each other,
'Cause that's all I ever want to know.

Tell me you'll always be my lover,
'Cause I will always want you so!
Love is all we need,
So darling, hold me close to you
And love me, love me!
Love is all we need to make our ev'ry
dream come true,
So love me, love me!
All we ever ever need is love!
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LOVE OF MY LIFE

F. BRYANT B. BRYANT

Love of my life, come close to me
Say you will always be true
Our love must be sweet destiny
Love of my life I love you

No other love could thrill me so
completely
No other lips could satisfy me,
Baby baby don't deny me
My hungry arms long for your
charms
Mmmm, hmm, love of my life I love
you.

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KEEP A-DRIVING

CHUCK WILLIS

Well, I woke up this morning with my
baby on my mind,
Yes, I woke up this morning with my
baby on my mind.
I'm gonna pack my suitcase, boys, and
move it on down the line.

I'm gonna drive.
(Keep a-driving)
Watch for the stop sign.
(Keep a-driving)
Don't do but sixty, boy.
I'm gonna keep, keep on drivin'
If she's a thousand miles away.

I'm gonna get in my car
Goin' down that lonesome highway
I'm gonna get in my car
I'm gonna find that little girl
If she's a thousand miles away

I'm gonna drive.
(Keep a-driving)
Watch for the detour.
(Keep a-driving)
Don't do but sixty, boy.
I'm gonna keep, keep on drivin'
If she's a thousand miles away.
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I'LL REMEMBER TONIGHT

PAUL FRANCIS WEBSTER SAMMY FAIN

I'll remember tonight,
That lovely melody we danced to,
The sweet confusion when we met,
We never spoke a word and yet we
knew.
I'll remember your smile,
The way it warmed me in the
moonlight,
The way my heart began to melt,
The strange affection that I felt for
you;
To think that only a moment ago
We were no more than strangers,
And now my heart tells me that we
are strangers no more.
So whatever befalls our little world of
joys and sorrows,
I'll remember tonight,
For a thousand and one tomorrows!
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CALL ME

CLYDE OTIS BELFORD C. HENDRICKS

Call me if your arms are lonely.
Call me if you're feeling blue.
If you don't believe me just call and
say you need me,
And darling, I'll come to you.
Call me if your dreams should tumble
I will help you start anew.

If you don't believe me, just call and
say you need me,
And darling, I'll run to you.
Call me if things look hopeless and
grey
I'll come and change the view.
Call me when Spring seems farthest
away
I'll change the season for you.

Call and say you want me near you
I'll be there before you're through.

If you don't believe me, just call and
say you need me,

And darling, I'll fly to you.

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Corp.

I LOVE YOU ENOUGH (For The Two Of Us)

JIMMY WILLIAMS JOHNNY BRANDON

I love you enough for the two of us
So please keep this in mind
I love you enough for the two of us
Oh please be sweet, be kind

I cherish you so believe me dear
But love is meant for two
So please give me your burning kiss
And I'll give mine to you

To my happiness you hold the key
You're the brightest star above
Forever true I'll always-be
I'm lost without your love

So if you should need me call my name
Then to your side I'll run
I love you enough for the two of us
Can the two of us be one.
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Your Favorite Radio & Television Disc Jockeys from Coast to Coast!

★ now ★
★ starring ★

**BUD
DAVIES**

**DICK
DRURY**

**ROY
LAMONT**

BUD DAVIES
RADIO STATION CKLW
DETROIT, MICH.

You can hear him over CKLW Monday through Friday from 10:35 to 3:30 p.m., and also on Saturday from 11:05 to football game time. Yes, were talking about that extremely popular disc jockey, Bud Davies, and we've some important news you'll not want to miss. After December 1st, his show is heard from 11:05 to 4:00 p.m. We knew you'd be interested in this info so's not to miss this fabulous guy who conducts his relaxed and informal program in a casual manner. He's the guy with the "music both old and new played just for you" so popular with all age groups.

To make his show so well liked, he emphasizes the importance of music on his show and keeps his comments brief. Bud frequently interviews well-known recording stars and other celebrities during his show, keeping you in mind all the time. Here's something newsworthy about Bud too, he's unusually versatile, and is not only an excellent d.j., but an extremely experienced and capable emcee. He also does an outstanding job on news commentary.

Bud's listening audience is a most responsive one, especially to the many contests he has staged.

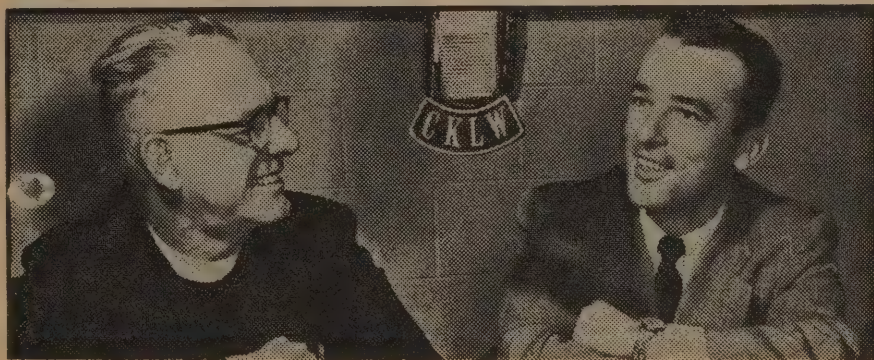
Bud had a TV show called "Dance Party" and the requests for tickets to get on his show was nearly a year in advance. He also works very closely with the Detroit Department of Parks and Recreation, CYO's B'nai Brith, Y's and other groups. In addition, he makes numerous personal appearances.

He originated the Record Hops in Detroit High Schools and has been the Master of ceremonies at hops held at many of Detroit's public and parochial schools. He is presently master of ceremonies at a Record Hop held each Friday from 8:00 to 11:00 p.m. at the Liberty Roller in Centerline.

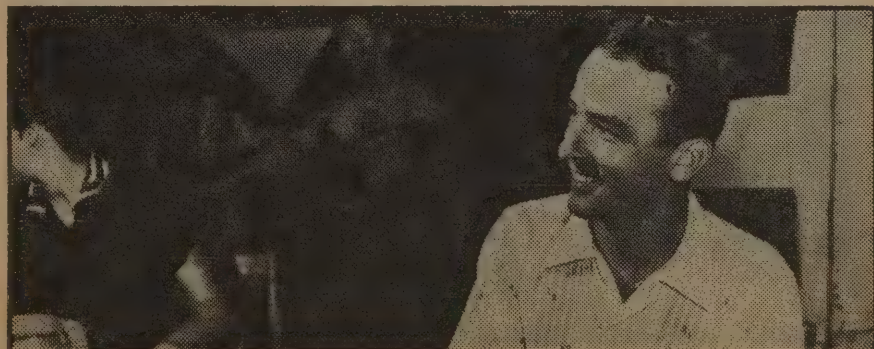
Bud is one of the youngest disc jockeys in the Great Lakes area. Nevertheless, he is recognized as one of the most popular with all age groups.

This versatile guy represents the type of talent that every radio and TV station desires, but few have. He is an extremely experienced and capable emcee and one of the best air salesmen in radio and TV, and has an extraordinary list of sales achievements.

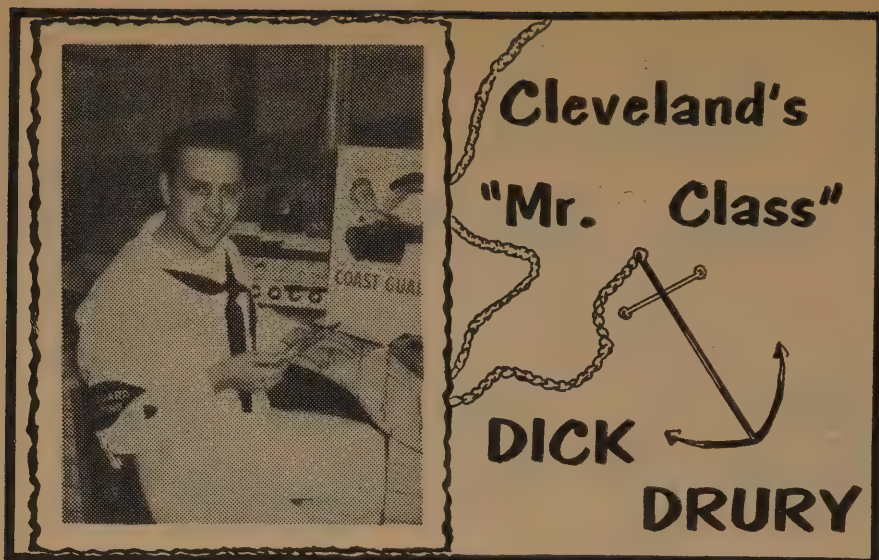
HIT PARADER hails the "greatest from the Great Lakes" and agrees that Bud is certainly one of the most talented d.j.'s in this area.



Your genial host Bud Davies is paid a surprise visit by his father, Reverend Davies, who proves to be a pretty good man at the "mike."



Bud Davies gets a big kick out of watching the many teenagers having a good time as he spins a hit at a record hop held recently.



DICK DRURY RADIO STATION WJW CLEVELAND, OHIO

They're all talking about him, writing about him and almost screaming about him. It's Cleveland's "Mr. Class," Dick Drury, the twenty-three year old disc jockey. What are they saying? Well, we'll take it right from a newspaper clipping so you can see for yourself.

"Drury's talents aren't confined to the job of selecting and spinning recordings. He writes and knows music, having nine of his songs published. What's more, he has a BM publisher's license.

Atlantic Records credits him with helping establish such hits as Clyde McPhatter's "Treasure Of Love," La Verne Baker's "Jim Dandy," Ivory Joe Hunter's "Since I Met You Baby," which reached the million mark in sales.

Drury is said to be the first jockey in the country to "get on" Johnny Mathis' hit recording of "Wonderful. Wonderful."

What do they mean by this? Simply that Dick Drury is the greatest, a real fabulous d.j. Although he is only 23 years old, he has nearly eight years of experience in radio and TV.

The Dick Drury show is broadcasted from a different location every week. WJW has a giant mobile studio (65 feet long and fully air conditioned and heated.) It is probably the only complete radio station on wheels in the country. His many personal appearances keep him busy, especially with the record hops he does every weekend, so it doesn't leave him much time for social life.

Dick is a strong supporter of drag strips and teenage freedom at dances. He feels that teenagers, the majority of them, are wonderful and very dependable, and they have enough sense to know how to behave themselves. His dances are seldom chaperoned. Dick says this about teenagers, "I've found that teenagers like to be treated as grown-ups. I never call them kids or teenagers, for that matter, I find they prefer ladies and gentlemen much more.

Dick also, has been responsible for starting many hits on their way to the top, recent example is the playing of "Poor Little Fool," by Ricky Nelson, from Rick's album. Reaction was so favorable they released the song as a single.

The reason Dick understands teenagers so well is probably due to the fact that he himself is young and works very closely with them. He started in radio as a teenager, with WSRS in Cleveland doing high school announcements at fifteen, but originally wanted to be a sports announcer. He was sports director of WMAN in Mansfield, Ohio, and did the football games of the Citadel College in South Carolina in 1955. Then the disc jockey bug took him. From then on he was bouncing around the state of Ohio and was literally — all over. He finally came to Cleveland in the spring of 1958 and to WJW.

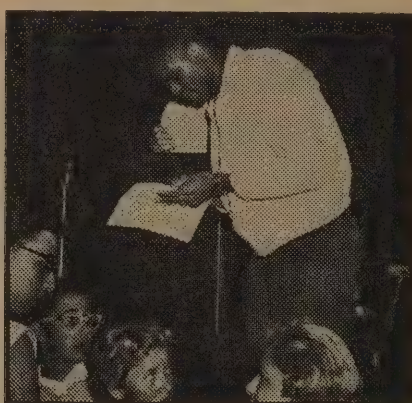
Dick is really fabulous the kind of guy every teener wants as a friend, because he's so down-to-earth. He's someone who treats you equally, so you in turn, respect and treat him in the same way.



The crowds gather around the WJW mobile studio to watch Dick Drury in action. Flick was snapped during a fair that drew thousands of people.



Comic Milton Berle stopped by to thank Dick for spinning his Roulette Album.



Roy Hamilton was a guest at one of Dick Drury's record hops in Cleveland.



You never know where Dick Drury might turn up to do a broadcast. This time it's in front of the high school. The teens love Mr. "D."

ROY LAMONT WRVA-TV RICHMOND, VA.

It's in Richmond, Virginia, and it's over CBS Basic Channel 12, WRVA-TV. Yes, it's the "Teenage Party" emceed by that staff announcer and emcee of "The Arthur Murray Show," Roy Anton Lamont. Since its inception almost two years ago, "Teenage Party" has been Richmond's top "teen" show. It has beaten its opposition "The Micky Mouse Club" in ratings. Guest stars make frequent appearances and the teenagers dance to their favorite songs.

This fabulous emcee attended the University of Alabama for his Master's Degree in English, this course included creative writing and dramatics. He also attended Seaton Hall University in South Orange, New Jersey, for his B.S. Degree in Radio Communications.

Roy is thirty-one, about five feet eleven inches tall, and weighs 160 lbs. He is handsome, so naturally, he got hooked. He served in the U.S. Navy, taught dancing for three years with Arthur Murray Studios and is currently writing a novel. Roy is certainly a talented guy and very popular with his listening audiences. He enjoys sports such as, judo, fencing, tennis, dancing and swimming.

Roy's "Teenage Party," is a block-buster and features live local entertainment. You see, WRVA-TV has a philosophy of its own that makes Roy's show so popular — it goes like this: "Make sure that what you put in it is closely identified with the community." WRVA can claim a strong foundation for whatever it does in live programing with top-notch studio facilities and a production staff with a wealth of know-how.

Some of the other things that make Roy's show really tick are: It has a popular personality for an m.c., it's got support of the authorities of its surroundings by schools and people concerned with the youth of the community, to name only a few.

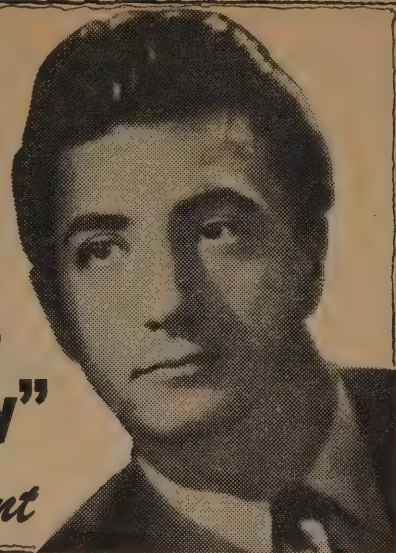
Why do adults and teeners LOVE — "Teenage Party?" Because it's got Richmond's favorite d.j., Roy Lamont, because everyone likes the bop, because there are local high school guests who entertain, because it is telecast from WRVA-TV pools and because there are many celebrities that appear on the show. For instance, Vaughn Monroe, Paul Whiteman and the Hitchhikers.

From the reaction of the many fabulous contests that were held, also goes to show that adults and teeners love "Teenage Party" and Roy. From two contests alone they received 9,800 cards and letters, showing that this show has a large and loyal audience. To prove their loyalty to Roy, the teeners started a fan club in February, 1957. A group of teens appeared on the show one afternoon and told viewers that they were starting a fan club for Roy. They invited all persons who would like to become a member to write in and they would receive a fan club card. In a short period of time over 2,500 cards had been sent to loyal "Teenage Party" viewers. As far as we know, Roy Lamont is the only Richmond TV personality with a fan club. We're sure he'll be a fan of yours, too.



Hosting Virginias "Teen Age Party"

-Roy Lamont



Roy Lamont snaps his fingers to the rhythm of a new hit record as the teenagers "bop" out their swing steps during the popular dance party.



Ray Anthony stops by for a visit with his good friend Roy Lamont.



Don Rondo joins in on a music discussion with Roy and a regular.



The "Teenage Party" participants join in the fun at a beach affair sponsored by WRVA-TV. Of course Roy Lamont hosts the event in a warm manner.

Success Without Style

by

Gordon MacRae



I want to argue with an article which appeared in a national magazine recently. This is as good a place to sound off as any, and never let it be said a MacRae overlooks a chance to pick up a flung gauntlet.

The writer of this article contends that the new crop of singers haven't got a chance for real popularity because they have no "identifiable style."

Flyboots and pifflewink!

This guy has moved in among us with a loaded shillelagh and lowered the boom on singers, hitting them on the basis of something which is the most commendable phase of their efforts.

Any singer who will sing all songs in an identifiable style (that is, so that HE and not the song is recognizable), is selling his art short. He cheats the songwriter, the public and himself. The only one to be satisfied in that case is the aforementioned scribbler — and he's not worth it, believe me.

Listen to what this bird proposes: Suppose I had developed a style (Heaven forbid!). Suppose I were a "whispering baritone." I'd get by beautifully with, say, "Embraceable You." I have a chance to sing "Old Man River." Do you hear the consequences? It sounds already like someone scraping chalk across a blackboard.

Suppose on the other hand I'm a "boomer." What do I do with "In The Still Of The Night?" Shout it?

Well, look. Why be hypothetical? Suppose I'm Gordon MacRae. I sing everything from Bizet's "Carmen" to "There's Nothing Like A Dame." No fooling, could I sing the "Toreador Song" in the same 'style' as the Rodgers and Hammerstein song?

It's the same on records. Capitol gives me a wide range of songs to record. "My Highland Fling," "Mule Train," "The Prairie Is Still" and the "Secret" are all unique in themselves. Each is written in a particular style. How could I apply one style to all of them? They can't be sung in the same way and I wouldn't even try. The basic matter on hand is to give the best interpretation of each tune, and not for a singer to be "recognized" as doing the singing. There are other ways of doing the latter without defiling a com-

poser's efforts.

Now let's take an affirmative stand. Can a singer be successful without a style? I think so. The Sinatra of "Night And Day" isn't the same Sinatra of the "Soliliquy" from Carousal. Crosby singing "Silent Night" is in no way the same 'stylist' as the man who recorded "There's No Business Like Show Business." Frankie Laine had a definite style in "That's My Desire." But did you hear even a trace of it in "Lucky Old Sun?" Vic Damone cut loose on "Why Was I Born?" in a manner not at all like some of his earlier records and his more recent records. And all the discs have been successful.

Which, I think, proves my point. Now that I have hacked away my hack friend's case, how can a new singer become "identifiable?" After all, in order to get started, you have to have something distinctive, we're all told.

Well, take Caruso. He never had a 'style'. But you knew it was Caruso a minute after you listened to him. I'm for the real singers. The fact that you have a cultured voice shouldn't be a handicap to any popular singer. Robert Merrill does right well with a pop tune and he's the idol of Met goers. Dorothy Kirsten doubles between the opera and television.

I know I'll raise the dickens with the next statement, but I'm levelling. I think anyone who develops a song 'style' is covering a voice deficiency. If he gets away with it, okay. The final judge is, after all, the public and if they like it, he'll be a star and no amount of griping will help it.

But let's face it. He has a style and not a voice. How could that writer justify his attack on singers who want to rely on voice? This mauler took an averal slug at Perry Como, the late Buddy Clark, Dick Haymes and myself among others. I'm grateful to him, at least, for including me in distinguished company, but he's way off base on his stumping for 'style'.

Everybody knows there's nothing deeper than last year's fashions. And here's one guy who wants Gordon MacRae to be around a lot longer than that.

I said it and I'm glad. Now let the typewriter slave do a little stewing on his own.

HIBISCUS

CAROLYN LEIGH CY COLEMAN

The girl Hibiscus kiss boy Hibiscus
'Cause girl Hibiscus enjoy hibiscusing.
So dear, assumin' you feel like bloomin',
Let's do the human thing to do!
No lady octopus has ever socked
A puss of any octopus who said,
"Let's octopi!"

I hate to be pushy, but I'm feelin'
mushy,

And if squid can be squooshy, so can
you!

If a heshad had to ask a shedshad's
dad

If he could be the sheshad's beau
And her dad pulled a shot gun on the
poor shadlad,

She'd have a sad shadroe to hoe

So why you're waitin' is most

Bewild'rin procrastinatin'

Is just for little children,

Birds in bowers and fish and flowers

And I can risk a smooch or two,

So my Hibiscus, why can't you?

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DESIRE ME (Embrasse Moi Oh, Mon Amour)

BUD McCREERY PIERRE DELANOE
GILBERT BECAUD

Desire me, desire me,

I want you to desire me;

And beg for love and plead for love,

And I'll supply your need for love.

My heart's aflame, one aim in view,

To make the flame the same in you.

Desire me, I will it so,

I'll never stop until it's so;

I'll set my mind to dwell on you,

Until I've cast a spell on you.

Though I can see it's wrong for me

To long for you to long for me.

Yet all I do is want you to admire me,
require me,

Desire me! Desire me!

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THE WHIPPOORWILL

DON RAYE ROBERT MITCHUM

The night was young and so were we,

Beneath the old magnolia tree;

And as you said, "I love you so,"

The whippoorwill sang sweet and low.

The moon was low, our hearts were

high,

You said, "I will until I die."

And while we kissed beneath the tree,

The whippoorwill sang happily.

Poor whippoorwill, the tree is bare,

He wonders still why you're not there.

While all alone beneath the tree,

The whippoorwill sang happily.

Poor whippoorwill, the tree is bare,

He wonders still why you're not there.

While all alone beneath the tree,

Where once you pledged your love to
me.

My lonely heart cries out for you,

The whippoorwill is crying too.

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JAMES DEAN
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| 4. Debbie Reynolds | 11. Frankie Avalon | 17. John Derek | 23. Jimmy Rogers |
| 5. Elvis Presley | 12. Hugh O'Brian | 18. Marilyn Monroe | 24. Dale Robertson |
| 6. John Saxon | 13. Clint Walker | 19. Gale Storm | 25. Zorro |
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HIT PARADER

Sir Pierson Dixon, chief of the United Kingdom's delegation to the United Nations, smiles on young Joe McGrath, winner of the Frankie Vaughan Boy's Club Scholarship, as McGrath and the British singing star Frankie Vaughan burst into song.

Vaughan and McGrath visited Sir Pierson Dixon at the United Nations Building in New York City just before the two left for England. McGrath will spend two weeks touring Boys' Clubs all over Great Britain as Frankie Vaughan's guest and as unofficial representative of the American Boys' Clubs.

The scholarship was established by Frankie Vaughan in May of this year and was open to the 600,000 members

of the Boys' Clubs of America based on vocal ability only. Vaughan is himself an ex-member of the English Boys' Club and is extremely active in youth work.

By the way Frankie, England's most popular singer, has been signed to a new long-term Columbia Records contract, according to an announcement by Mitch Miller, Director of Artists and Repertoire for the company. His debut Columbia Record, "So Happy In Love" and "One Thing Led To Another," was recently introduced on the Dick Clark Show.

Mr. Vaughan flew to New York this month between film and television assignments to meet the winner of a Boys' Clubs of America talent contest and escort the boy back to England.

Harry Sosnik, musical director of "Your Hit Parade," rehearses the orchestra as popular singer Johnny Desmond studies score. Program seen Fridays over CBS-TV, 7:30 to 8:00 p.m.

Harry Sosnik is the new musical director of "Your Hit Parade." The program premiered over CBS-TV Oct. 10. In bringing the Hit Parade to CBS Sosnik was asked to assemble an orchestra that would be the best on the air. The network spared no costs in providing the show with the best of everything; equipment, crew and talent.

When Irving Berlin wrote "Marie" some 30 years ago little did he dream that his waltz composition would become a tremendous success via com-



Sy Leslie and Dennis Day



Disc Jockey Buddy Deane and singer Tommy Mara



Steve Allen playing vibes at New York's famous Roundtable

PICTURE-NEWS SERVICE

pletely different interpretations. Tommy Dorsey recorded "Marie" as a Fox Trot and the record sold millions of copies. In November 1958, Tommy Mara, who scored on Felsted Records with his version of the old Bing Crosby theme song "Where The Blue Of The Night," came out on Felsted with "Marie." And, Tommy's "Marie" was a 1958 version of a 1928 song. Arranged by the fabulous Joe Leahy, the Tommy Mara "Marie" was a swinging gal as current as the big beat itself. Here Tommy is shown promoting "Marie" with D.J. Buddy Deane.

Johnson, recording director of two labels, presenting first copies to record artists Chuck "Tequila" Rio left, leader of The Originals, out with a smash version of "Anna" on Jackpot Records, and Jerry Wallace, currently with "All My Love Belongs To You" backed with "Diamond Ring" on Challenge. Jackpot is a subsidiary label of Challenge. Jerry Wallace hit the big-time with his waxing of "How The Time Flies." Rio is the writer of "Tequila," the million-seller by The Champs

Steve Allen is at the vibes during a recent one-week engagement at New York's Roundtable Club with his all-star jazz combo. Though he was the pianist of the group, Allen occasionally joined Terry Gibbs for a number on the vibes. Allen's group also consisted of Gus Bivona (clarinet), Mundell Lowe (guitar), Gary Peacock (bass) and Gary Frommer (drums). The NBC-TV star drew SRO crowds at the club which

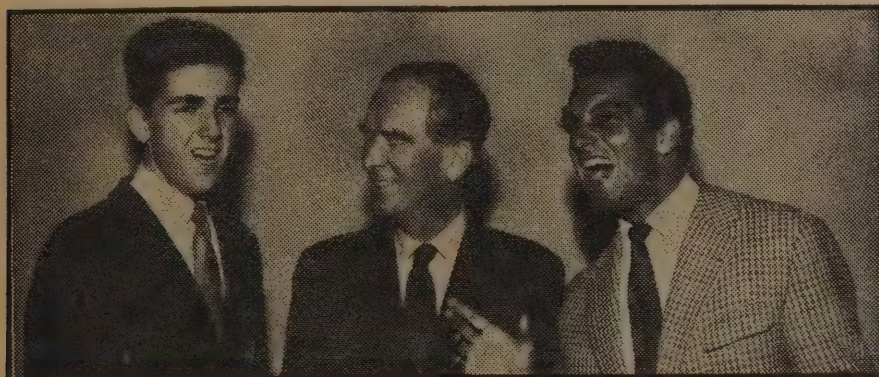
reportedly grossed \$40,000 that week. Steve did this nitery stint "for the kicks" and won excellent reviews from the critics for his jazz piano virtuosity.

Roulette Records recorded the Steve Allen All-Stars one night at the Club and will release an album of his jam session in the near future.

"When you sing that — smile!" At least that seems to be the message that Cy Leslie, president of Design Records, is giving Dennis Day in this candid photo snapped during the famous Irish tenor's recent session for the label. Day recorded "Christmas Is For The Family," an album of great Yuletide songs that features Jack Benny as a guest artist and on the front cover.



Johnny Desmond and Harry Sosnick



(L. to R.) Joe McGrath, Sir Pierson Dixon and Frankie Vaughan



(L. to R.) Chuck Rio, Joe Johnson and Jerry Wallace

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BOBBY PEDRICK JR.

He's got it and it's the most, all slicked up with his new white bucks and buttoned down shirt, ivy league pants and crew cut. He's got a date with "Bigtop" and they're making lot's of noise all over the country with "White Bucks And Saddle Shoes." Who's this stylish guy? It's that ever lovin' fellow with a tremendous personality and talent and a knack for singing, Bobby Pedrick Jr.

Bobby is one of the cutest fellows around. This is his first record, and for a guy who's only fourteen years old he sure is making his way into the big time plenty fast. Bobby was born in Brooklyn, New York and still lives there. He is one, of a large family of five children. He started singing when he was eight years old in schools and church affairs. This fantastic guy went on to professional school where he won his first laurels at a Carnegie Hall concert presented by his singing school. It was there he met a group of singers who decided to form a singing group. When the group was formed they auditioned for Henry Tobias, popular songwriter and personal manager. Bobby was so superior and outstanding in the group that Tobias signed him personally, with the consent of his parents, of course.

Later, when Paul Case of Big Top Records heard his unusual voice, he immediately signed him. After weeks of

screening lots of material they finally came up with the right songs for Bobby. These two were recorded with the finest musical and choral background available. The result, as you teens well know, is the fast-rising "White Bucks And Saddle Shoes" backed by "Stranded." According to your reactions it is destined to become one of the country's biggest hits in a very short time.

Anyone going into show biz needs the necessary experience for stardom. Henry Tobias was highly responsible for helping Bobby to attain his. Tobias, made many personal appearances with Bobby at leading summer resorts in the east, including Grossingers and more recently at the Syracuse State Fair where he was acclaimed by five thousand enthusiastic listeners, including former governor and Mrs. Harriman of New York.

If you would like to be Bobby's best gal, listen real close to what his record "White Bucks And Saddle Shoes" has to offer. Those who are hip will tell you for the gals it's saddle shoes, a crew neck sweater and a pony tail. For you guys who want to get hip for the gals before Bobby lands them all, it's white bucks, ivy league pants, buttoned down shirts, and a crew cut. Let's get with it guys and gals and get in step with a swinging style along with Bobby Pedricks.

THE BLOB

MACK DAVID BURT F. BACHARACH

Beware of the blob.

It creeps and leaps and glides and slides across the floor,
Right through the door and all around the wall.

A splotch, a blotch, be careful of the blob.

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BALLAD OF THUNDER ROAD

DON RAYE ROBERT MITCHUM

Let me tell the story, I can tell it all;
About the mountain boy who ran illegal alcohol.
His daddy made the whiskey, the son,
he drove the load;
And when his engine roared,
They called the highway, thunder road.
Sometimes into Asheville, sometimes
Memphis town,
The revenuers chased him, but they
couldn't run him down.
Each time they thought they had him,
His engine would explode,
And he'd go by like they were standin'
still on thunder road

Thunder! Thunder!

Over thunder road!

The thunder was his engine and white
lightnin' was his load!

Moonshine, moonshine, to quench the
devil's thirst,

The law, they never got him, 'cause
the devil got him first!

On the first of April, nineteen fifty
four;

The Fed'ral man sent word he'd better
make his run no more.

He said two hundred agents were
coverin' the state;

Whichever road he tried to take.

They'd get him sure as fate.

"Son," his daddy told him, "Make this
run your last,

Your tank is filled with hundred proof
You're all tuned up and gassed.

Now don't take any chances, and if
you can't get thru,

I'druther have you back again, then all
the mountain dew."

Roarin' out of Harlan, revvin' up his
mill;

He shot the gap at Cumberland and
screamed by Maynardville.

With "T" men on his tail-light and
roadblocks up ahead;

The mountain boy took roads that even
angels feared to tread.

Blazin' right thru Knoxville, out on
Kingston Pike,

Then right outside of Bearden, Kogan's
hoodlums made their strike.

He left the road at ninety!

That's all there is to say,

The devil got the moonshine and the
mountain boy that day.

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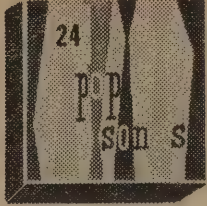


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10. Jailhouse Rock
11. Walkin' To The Dance
12. I Found My Girl In The USA
13. This Little Girl Of Mine
14. Geisha Girl
15. I Beg Of You
16. My Special Angel
17. Story Of My Life
18. Kisses Sweeter Than Wine

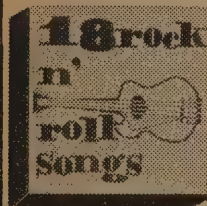
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9. Susie Q
10. The End
11. Nel Blu Dipinto Di Blu
12. Rockin' Robin
13. Tears On My Pillow
14. You Cheated
15. Lonesome Town
16. I Got A Feeling
17. Call Me
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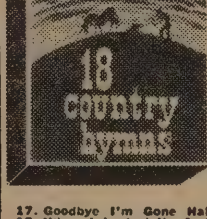
1. Jail House Rock
2. Diana
3. Rooster Walk
4. Two Point Eight
5. Mr. Lee
6. Happy Birthday Baby
7. Keep A Knockin'
8. Black Black
9. Whole Lot Of Shakin' Going On
10. That'll Be The Day
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10. I Saw Mommy Kissing Santa Claus
11. 'Twas The Night Before Christmas
12. Let It Snow
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SUSIE DARLIN'

ROBIN LUKE

I stood a-watchin' all night long,
I stood a-watchin' all night long
I stood a-watchin' 'til you went away
You were a girl of many charms
Oh, how I loved you in my arms
I never tho't that you would ever go
For I loved you so.

Oh, Susie darlin' I thought you knew
You were all the world to me
All my dreams come true.

I stood a-cryin' all night long,
I stood a-cryin' all night long
Cryin' and wishin' you'd come back to me
Thinkin' of all the dreams we knew
Now that you've gone, they won't come true
My heart is empty without you
Only misery.

I stood a-watchin' all night long,
I stood a-watchin' all night long
Knowin' that life has nothin' left for me
I'll wait around most patiently
Hopin' you will return to me
'Til that happy day I will always be
Watchin' all night long.

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WINDOW

EARL SHUMAN MORT GARSON

If there could be a window
A window bright and clear
That you and I could look through
And see our future years
Would I see you beside me
Your loving hand in mine
Would I find us together
Until the end of time
For if there could be a window
A window in the sun
To show us each tomorrow
And ev'rything we've done
You could see me beside you
Sharing ev'ry day
You would find me loving you
The way I do today.

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YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

RUSS MORGAN LARRY STOCK JAMES CAVANAUGH

Some look for glory, it's still the old story
Of love versus glory,
And when all is said and done,
You're nobody 'til somebody loves you,
You're nobody till somebody cares;
You may be king, you may possess the world and its gold,
But gold won't bring you happiness when you're growing old;
The world still is the same, you'll never change it,
As sure as the stars shine above;
You're nobody 'til somebody loves you,
So find yourself somebody to love.

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SWEETIE PIE

JACK FULTON LOIS STEELE

Buzz buzz buzz sweetie pie and honey bee

Want you to be my sweetie pie
Sweet, sweet, sweetie pie
I'll be your lovin' honey bee
And buzz, buzz, buzz around you
Want you to be my sweetie pie
Sweet, sweet, sweetie pie
I've been a lonesome honey bee
And I'm so glad I found you
I'll kiss all the honey from your honey suckle lips

And that, my little sweetie pie
Will take a lot of sips
Come on and be my sweetie pie
Sweet, sweet, sweetie pie
I'll be your lovin' honey bee
And buzz, buzz, buzz around you.

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THE STREET IN THE RAIN (Strada 'Nfosa)

DON RAYE DOMENICO MODUGNO

The street was wet and shiny that night,
Reflecting, like a mirror, the light;
When, like a phantom, you came in sight.

It rained the night I found you,
And wrapped my heart around you;
You wore my love that night
On the street in the rain.
The autumn wind was blowing,
And yet my heart was glowing,
Your lips were sweet and warm
On the street in the rain.
We kissed there in the mist under the lamplight,
And then only the mist seemed to remain.

The golden leaves were flying,
The autumn wind was sighing;
And, all alone, I walked down
The street in the rain.

It couldn't be a dream, you were there!

I saw you in the lamplight, so fair;
The autumn wind and rain in your hair.

Mme dici: "Nun so' fatta pette"
E t'anna scuonne 'a faccia pecche?
'Sta lacrima lu cente che vo'?

Mmiezzo a 'na strada 'nfosa,
Ce simmo ditto addio
Sola pe' 'nata via te veco'e parti.
Mmiezzo a 'na strada 'nfosa
Chiagnenno m'hai vasato
Eio, ca mme ne moro, te lasso parti.
Pecche tu vuo resta, mate ne vai?
Pecche te voglio bbenece dico: Va!
Mmiezzo a 'na strada 'nfosa
Sulo comme a 'na vota
Sulo cu' 'sto destino camoto voaccu si.

Pecche m'hai ditto addio pecche?
'Na vota eri felice cu'mme.

E mo nun ce capimmo cchiu.

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HIT PARADER HEARTTHROBS

Hey there gals, we've got something super in this issue of HIT PARADER. Two of the most handsome and talented guys you'll ever want to meet. They're so special, we're calling them "HIT PARADER Heartthrobs." These two fellows are simply the most, and their start in show biz makes for interesting reading.

First off we have Michael Callan, a regular down-to-earth guy, who's breaking into big time with open rockets. His history is not unusual as he was reared in Philadelphia. Mr. "C" started singing at eleven and started dancing lessons at thirteen, and of course, he started his show biz career working in Philly night clubs as a production line singer and dancer. Later Michael started working in Broadway plays, one of which he was discovered in by Columbia studios.

On and off for four years he had gone on routine visits to the offices of New York film executives. Most of them told him he was too young. Also his background was singing and dancing — not acting. For ten months he was in "West Side Story" and nothing happened, then one night Jane Selznick spotted him. The next night people from Columbia came to see the show, he did a reading and the next day was sent to Hollywood.

He now has a top role in "They Came To Cordura," in which he shares marquee credits with Rita Hayworth, Gary Cooper, Tab Hunter, Richard Conte and Van Heflin. He doesn't dance or sing in this pic; he acts, and as Columbia Studios said, "This kid's got it, he's going to be a great star."

Micky is smallish in size, lithe and dark and is not the leading-man type, "but he's got the magnetism of a leading man," said producer William Gotez.

Micky will record his first single and album for Colpix Records immediately after his first pic is completed. He is fabulous, remarkable and anything more we could say about him, and definitely a real "heart beater" as far as the girls are concerned.



MICHAEL CALLAN

Now we'd like to have you meet the second HIT PARADER Heartthrob, Mike Preston. He is Britain's answer to Ricky Nelson, Frankie Avalon, Frank Sinatra and the inevitable Elvis Presley. Wow, can you imagine all those rolled into one! It's true, this guy is a fabulous, new, exciting recording personality and is breaking through the U.S. wax barrier fast. His first London Record release "A House, A Car, And A Wedding Ring" is zooming on the best-seller charts.

Mike is twenty-three years old, single, tall and handsome. He was the London Army Boxing Champion when he served in the Irish Guards. Versatile Mike also excels in football, cricket and swimming. As a teenager, Mike worked as a messenger for a photographic service, and his two great enjoyments were boxing and singing. He sang in the Glyn Road Church Choir.

After his stint in the Army, Mike took a course as a trainee cameraman and soon landed a job animating cartoons for TV. His earnings enabled him to pay for his singing lessons. In 1957, he auditioned for a record company in England but was told, "Son, you've got a great voice, but ballad singers are as popular just now as an H-Bomb at a Peace League meeting." Some months ago, the famed British impresario, Dennis Preston, happened into a TV studio and heard Mike singing while at work. He promptly took him under his wing. Mike was immediately recorded on the Decca label in England and "A House, A Car, And A Wedding Ring" was an instantaneous hit. London Records released the disc in this country and a new star was born. Mike Preston will be coming here soon for a series of TV appearances, and this time he'll be in front of the cameras where he belongs.

Did you enjoy these heartthrob's pulsating story? We knew you would — that's why they were picked as the "HIT PARADER Heartthrobs." As you swoon over their pics and nurse your palpitating hearts, we'll tell you that you're going to be seeing a lot of these two heartthrobs.



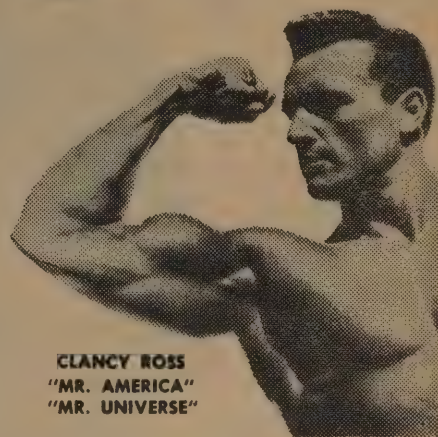
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ARLENE DeMARCO

When someone has been in show biz since the age of five, been on every top TV show, played every leading night club and theatre and received the plaudits of audiences and critics alike, it takes a great deal of personal conviction and "heart" to make a change. We're not talking about minor changes — we're talking about big, important changes, like the one Arlene DeMarco made. Arlene was "that cute, little girl in the middle," who did all the solos and comedy, and along with her sisters formed one of the best vocal groups in America.

Through the years, Arlene had many offers to make appearances as a "single," but always kept turning them down to stay with her sisters. As she grew older however, there was a great desire within her to extend her activities in show biz. She wanted to create, not only on the floors of night clubs and TV studios, but also on the legitimate stage. Even though she was the youngest of five sisters Arlene had always designed and created the wardrobe for the act, just another means of expressing herself. In the summer of 1956 when the girls had a vacation, Arlene accepted an offer to play one of the leads in a summer stock production of "The Tender Trap." As Arlene says: "That summer was wonderful experience for me; each night I walked on the stage, I had the feeling that, at last, I could really create something from

within myself. That character I was playing came across the footlights as I wanted it to." Not only was Arlene happy, but so were the critics.

After the season was over and much discussion with the family, Arlene started out on her own. It was a strange feeling indeed, for she had always had two sisters on either side of her, since the age of five. Arlene was leaving a complete career behind her, now she had to get new material, new arrangements and new costumes. It took four months of constant work to get the new act prepared.

When her real big chance came, all the effort and work paid off. She walked out on the stage of the famed Eden Roc in Miami Beach, nervous and all alone for the first time in seventeen years. She sang, she joked and most important of all, "that cute, little girl in the middle," sent that great personality of hers right across the footlights and made the people love her — all by herself.

Now, if you want to hear this lovely thrush croon the "living end" we suggest you rush right on down to your nearest record store and get yourself a copy of her most recent "pop" single — "Mean To Me" on the Ember record label — it's a great one and should be a hit for this lass. In any event, you can be sure you'll be hearing more and more about Arlene DeMarco.

JO JO GUN

CHUCK BERRY

'Twas in ancient hist'ry, four thousand B.C.,

Back up in the jungle in a coconut tree;
Hangin' on a branch up under the sun,
Was a meddlesome monkey named Jo Jo Gun.

Old Leo the lion came down from the mountain,

To get a drink of water from the jungle fountain;

Jo Jo the monkey started tellin' him jive

About an elephant who was going to skin him alive.

An old eagle from Asia made a non-stop flight;

Trying to make it in time just to see the fight;

A crocodile phoned and reversed the charge,

Comin' all the way from Egypt on a local barge.

Old gorilla heard 'em talkin' in the lion's den,

But Jo Jo bet him three bucks the elephant'd win;

Jo Jo yelled to Leo, "Go on, knock him down,

He don't out-weigh you but a thousand pounds."

Leo led whaling with a left uppercut,
The elephant took his snoot and grabbed a coconut;

Leo fired a beautiful short right cross
That's when the coconut landed up

against his jaws.

Leo grew tired, but he wouldn't give in,
The elephant almost beat his jawbone in;

The buzzard said they fought furious all day,

He couldn't understand how Leo got away.

Jo Jo running ev'rywhere, spreading news to the zebras

And the leopards and the kangaroos;
Hoot owl reported ev'rything he saw,

Had his eyes wide open and called it a draw.

Leo limping back with his jawbone bruised,

Jo Jo in the tree started singin' the blues,

Laughing and meddling, jumping up and down,

Till his foot missed the limb, and he fell to the ground.

Just like a bolt of thunder and a streak of light,

Leo covered Jo Jo with all four feet;
Jo Jo was screaming with tears in his eyes,


Said please, "Mister Leo, I apologize."

Said, "if you let my feet up on solid ground,

I'll fight you close range for fifteen rounds

Leo got back and squared off to fight
Jo Jo took a leap and jumped out of sight.

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TEDDI KING

Boston isn't only famous for its baked beans, but it is equally, if not more, famous for the artists it produces. The one we're speaking about in particular is at the top of the list, Coral's new "Queen," Teddi King.

There have been many changes made since Teddi started recording, she's no longer associated with smokey, tiny jazz parlors — this Teddi King is a soaring songbird with a new look, a new-found sense of showmanship, and for that matter, a brand new career. She has never been in better voice.

It was at the Cafe Paree that all this change began, the new look, the wardrobe, etc.; her repertoire that night was also new and exciting. She sang a distinctive assortment of melodies from "Here I Come" from the Broadway musical, "Portofino," the beautiful "Say It Isn't So" to "It Never Entered My Mind." And as if that wasn't enough, she topped things off in neat fashion with other Tin Pan Alley specimens.

The petite Miss King got into the singing field from behind the scenes, so to speak. After graduating from Malden High School in Boston, where she won the "Best Actress of the School Year Award," she then joined the Tributary Theatre, a professional stock company in Boston.

During one of the productions a singer took sick and Teddi volunteered to do her number. Intoxicated by her success, she entered a Dinah Shore contest

at the RKO Theatre in Boston and won out over 500 contestants.

She has since been featured in most major night clubs and hotels in the U.S., Canada and in the Caribbean. Among them she appeared in the outstanding Blue Angel in New York; Miami Beach's Fontainebleu Hotel and the Condado Beach Hotel in San Juan, Puerto Rico. Teddi has also appeared on TV with Jack Paar, Steve Allen, Robert Montgomery and Mr. John Conte.

Teddi was chosen in 1956 for the Metronome Yearbook singer of the year award for the distaff side, while Frank Sinatra was the male winner.

Among the more popular records she has made are two singles, "Married I Can Always Get" and "A Ride On A Rainbow," "Mr. Wonderful" and "You Are Slipping Through My Fingers," and an album "Bidin' My Time."

This Boston beauty, who is hailed by Boston's popular music lovers as the greatest has pressed other records such as, "Every Woman (Wants To Make Her Man Over)" and "A Lot In Common" with that famed Hugo Winterhalter and his orchestra.

Teddi is an absolute sensation, she's a natural actress and songbird. Coral's new "Queen" will start the ball rolling or the records rolling, we should say, with her next recording. There is only one word for this fabulous gal — that's "great!"

SURE OF LOVE

STUART WIENER GEORGE GOLDNER

I need no stars to guide me
I need no sun to shine
Long as you're here beside me
No greater love could be mine

I need no swallows to cheer me
I hear no music in the streams
While your tender words are fallin'
I'm sure of love in all my dreams

I want no kingdom
I need no throne
With you I have my treasure
Mine and mine alone

As long as you're near I'm happy
I fear nothing night and day
Now that you're here beside me
I'm sure our love won't fade away
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NATURE BOY

EDEN AHBEZ

There was a boy,
A very strange enchanted boy;
They say he wandered very far,
Very far over land and sea.
A little shy an sad of eye,
But very wise was he.
And then one day
A magic day he passed my way
And while we spoke of many things,
Fools and kings
This he said to me.
"The greatest thing you'll ever learn
Is just to love and be loved in return."
Copyright 1948 by Crestview Music Corp.

CIMARRON (Roll On)

JOHNNY BOND

Cimarron, roll on
To my lonely song
Carry me away
From the skies of gray
Tho' I'm feeling blue
I'll roll on with you
To the ocean blue
Cimarron, roll on

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NON DIMENTICAR

SHELLEY DOBBINS P. G. REDI

Non dimenticar means don't forget you
are my darling
Don't forget to be all you mean to me
Non dimenticar my love is like a star my
darling
Shining bright and clear just because
you're here
Please do not forget that our lips have
met
And I've held you tight dear
Was it dreams ago my heart felt this
glow
Or only just tonight dear
Non dimenticar although you travel far
my darling
It's my heart you own so I'll wait alone
Non dimenticar
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BE MY LIFE, BE MY LOVE

NOEL SHERMAN JACK KELLER

Tell me, tell me, sweetheart,
I have your complete heart
Tell me that you'll always
Be my life, be my love.

Ev'rytime we're kissin'
Give my heart a listen
You will hear it sayin'
Be my life, be my love.
Ever and ever we will be together
Sharin' dreams of happiness
May or December, we will still
remember

All the love in our first caress.
Oh, tell me, tell me, sweetheart,
We will never part
Promise that you'll always
Be my life, be my love.

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LOLLIPOPS TO LIPSTICK

LYA S. ROBERTS

Mm, ready for, mm, ready for,
Mm, ready for, mm, ready for love.

I've grown from lollipops to lipstick,
I'm not the baby you're thinking of.
I've grown from lollipops to lipstick,
And I'm mmm, ready for love.
I wanna feel that starry feelin',
Of bein' under the moon above.
I've grown from lollipops to lipstick,
And I'm mm, ready for love.

I've got two arms to hold you tight,
I've got two lips to kiss goodnight, oo,
I've got one heart with one desire,
And that's to start your heart afire.

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MAM'SELLE

MACK GORDON EDMUND GOULDING

A small cafe', Mam'selle our
rendezvous, Mam'selle
The violins were warm and sweet
And so were you, Mam'selle.
And as the night danced by
A kiss became a sigh
Your lovely eyes seemed to sparkle
just like wine does
No heart ever yearned the way that
mine does for you
And yet I know too well
Some day you'll say goodbye
Then violins will cry and so will I,
Mam'selle.

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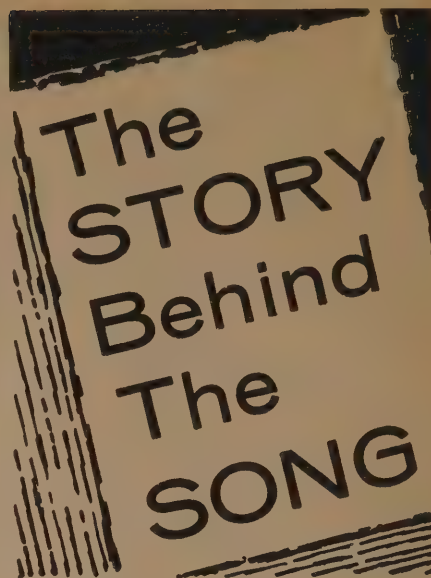
COME ON, LET'S GO

R. VALENS

Well come on, let's go
Let's go, let's go little darlin'
And tell me that you'll never leave me
Come on, come on, let's go
Then again, then again
Well now bring me, bring me all the
way down there
Come on, let's go little darlin'
Let's go, let's go again once more
Well I love you so and I'll never let
you go

Come on baby let's go
Come on pretty baby I love you so
Let's go, let's go, let's go little
sweetheart

And then we can always be together
Come on, come on, let's go again
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Although it's been quite sometime since The Paulette Sisters caused any kind of excitement as far as records go, they have always been rated as one of the finest femme trios in the country. Now, with the action on their "Calla Calla" disc click, their fame spread onto the younger set. They've been scheduled for many TV appearances, theatre dates, and are doing a whole lot of promotion work across the country.

Exactly what it was that inspired The Paulettes to record "Calla Calla" is hard to say, but one guess is that the idea stemmed from the success received by Betty Madigan with her etching of "Dance Everyone Dance." "Cal-



THE PAULETTE SISTERS

la Calla," like "Dance" was derived from an old Hebrew folk melody. The trio, as well as the recording company executives, felt that the public was primed for another tune in the vein of the Betty Madigan "Dance" item and so "Calla Calla" was chosen and the recording date was set. A wise choice it was, for the ditty released on the Aamco label received immediate sales reaction and zoomed right onto the hot charts. As a result, the Aamco Recording Co. is in "Big Business" and the name of The Paulette Sisters is once again in the recording spotlight.

The word "Calla," of course, is the Jewish word for "Bride" and so the rest of the lyric speaks for itself as it tells the story of a blushing bride.



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YOU'LL BE MY LOVE

CHUCK WILLIS

As long as there's a moon above,
As long as there's a word called love,
You'll always be my baby.
So tell me, my darlin',
Please tell me you'll always be my
love.

'Cause I was a lonely man,
That no one seemed to understand,
until I found you.

I love you, I want you, I need you.
You'll always be my love.
Darlin' oh yes, I fell for you.
Yes, I fell for you, from the start.
And darlin' oh, yes, I want you.
Until death do us part.
Oh, you know I was a lonely man,
That no one seemed to understand,
until I found you.
So tell me, my darlin',
Please tell me you'll always be my
love.

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THE LAST TIME I SAW
MY HEART

B. DAVID B. BACHARACH

The last time I saw my heart,
Was on my way up to your lips,
As I was lost in your embrace,
I found myself somewhere in space.
When I came down to earth again,
My heart was gone.
The last time I saw my heart,
I know that I was in your arms,
And as we kissed I closed my eyes,
And stumbled into paradise.
When I returned from paradise,
My heart was gone.
Why did you leave, where did you go,
I can't believe,
You'd deceive someone who needs you
so.

Oh come back I beg of you
And keep my heart I want you to,
Though I can live without my heart,
I'll die if we remain apart.
The last time I saw my heart,
I fell in love.

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YOU UNDERSTAND ME

AL HOFFMAN DICK MANNING
MARK MARKWELL

Why do I love to walk with you
To walk and talk with you
Why do I feel that certain glow
Why do I feel a thrill with just
sittin' still with you
I know, I know, I know, I know,
I know

'Cause you understand me
Yes you understand me
You know exactly what I'm dreaming
You know exactly what I'm feeling
I never have to say a word a solitary
word

'Cause you get the message
Yes you get the message
You know exactly what I'm dreamin'
When the stars are brightly gleaming
Like no one in the world the whole
wide world

You understand me

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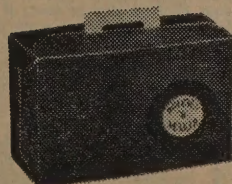
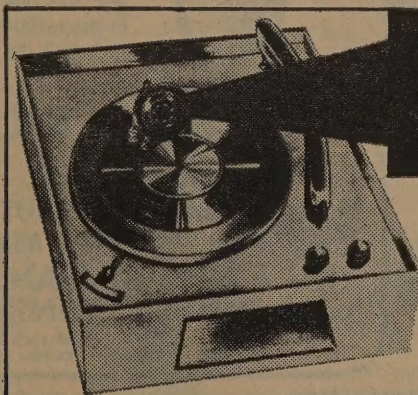
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10 MINUTES
OF FUN
A DAY!



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John Sill
UTAH

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JOHN SILL
was a 125 lb. WEAKLING
Look at him NOW—
A MOVIE-STAR HE-MAN
from Head to Toe
as **YOU**
can be
soon!

I GAINED 60 LBS. OF SHAPELY POWER-PACKED MUSCLES!

Which of these
2 ME'S
is **YOU** ?
that 125 lb.

CHICKEN-CHESTED **SISSY** below
A FEW SHORT WEEKS AGO



John Sill before

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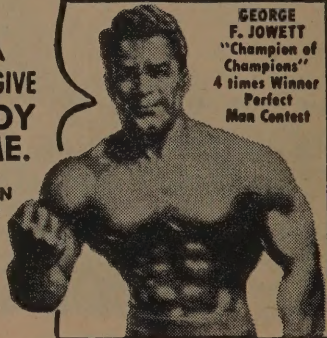
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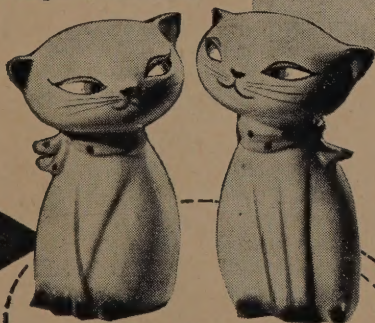
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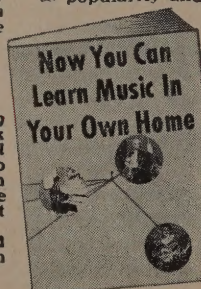
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